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SIXTH YEAR
OF THE
COSMOPOLITAN ART ASSOCIATION.

ON entering upon the Sixth Year's operations, the Directory of the "Cosmopolitan Art Association" may be permitted a few words of reference to the past, as well as the future, that the reader and subscriber may be informed of the nature of the service performed by the institution, and of the results which it is proposed to attain.

The Association was called into being in 1854. In June of that year a number of gentlemen of taste and business experience became associates in an endeavor to "disseminate art and literature through the land." For this purpose they conceived the idea of uniting literature with art, to make one the exponent of the other. A basis of operations was determined upon which embraced a uniform price of membership, viz.: three dollars. For this was to be given any of the popular three-dollar monthlies which the subscriber might choose. The subscriptions being sent in by the Association, to the publishers, in large numbers, such terms were obtained as to leave a surplus to the Directory, which, after the payment of expenses was devoted to the purchase of works of art to be awarded among subscribers as a gratuity.

Under this arrangement the number of subscriptions, the first year, was twenty-two thousand four hundred and eighteen, among whom were awarded besides the magazines called for, over fifteen thousand dollars worth of art works.

The second year's list of subscribers was twenty-four thousand and eighty-eight, among whom were awarded, in addition to the magazines, over fifteen thousand and five hundred dollars worth of paintings, sculptures, etc.

The Association, for the third year, so far modified the offers as to embrace a superb steel engraving for those who preferred it to the magazines. The number of subscribers this year was thirty-three thousand and twenty-seven, over twenty-five thousand choosing magazines and eight thousand the engraving, "Saturday Night." Among the whole number were awarded over sixteen thousand dollars worth of works of art.

The fourth year embraced in its offers a new engraving, viz.: "Manifest Destiny." The number of subscribers this year was thirty-eight thousand and eighty, twenty thousand of whom choose magazines, and over eighteen thousand the engravings. Eighteen thousand dollars worth of premiums were awarded among the whole number.

The fifth year it was determined to drop the magazines entirely from the offers, and, in their stead, to give a more costly

engraving and the ART JOURNAL—hitherto published merely as a bulletin. This determination was made with the full knowledge that a greatly decreased list must be the result, but it was thought the only proper step to pursue, if the Association would control its friends to the entire satisfaction, and to the more complete benefit of members. The "Village Blacksmith" was the plate offered. The number of subscribers were eighteen thousand six hundred and sixty-eight, to whom were served as many engravings and volumes of the ART JOURNAL, and thirteen thousand one hundred and forty-four dollars worth of works of art as premiums.

This statement shows the vast extent of the work performed by the Association, during its comparatively brief organization. It shows, also, the elements of power for good there is in the institution, and leads the mind forward to the coming time, when its influence shall extend to thousands where now it has hundreds.

During the five years of its existence it has received and disbursed over four hundred thousand dollars—nearly one hundred thousand dollars of that amount being for premiums that were positive gratuities to members, given, over and above the proper and full equivalent made to each for the amount of his subscription. Such a work may well challenge remark. The Directory believes it will command universal admiration, for they flatter them-

selves it has been a service of good to all concerned individually, and of good to the art and literary taste of our common country.

The sixth year prospectus is now offered for the attention of the public. With more resources at command, for the offers and of procedure of the fifth year, than they have hitherto had, the Directory have been enabled to arrange a programme of unusual brilliancy. They have secured an engraving of great beauty, viz.: "Shakspeare and His Friends;" and through its purchase early in the Spring of this year, they have been able to have the printing of it done under their direct supervision, by experienced plate printers. This gives them, at this time, a large supply with which to furnish the subscribers *immediately*, thus obviating the necessity for any delay whatever, and doing away with the last cause of complaint upon the part of subscribers. It never before has been in the power of the Directory to have things so ordered, though they have spared no effort to attain this desirable result. Hereafter the plates will be engraved wholly under their own eye, and completed one year in advance—thus to insure the supply necessary to fill all orders at the date of their receipt.

In regard to the plate of "Shakspeare and his Friends" the press of the whole country has spoken so freely as to render any particular and detailed description of it unnecessary at this time. It may be remarked, however, in justification of the enthusiastic admiration with which it has everywhere been received, that it is one of the most truly superb works of art ever placed within reach of all classes. The first cost of the engraving to the house of Lloyd Brothers of London, was over ten thousand dollars, not a large sum for such a work.

The ART JOURNAL also furnished to members of the Association, gratis, is not the "organ" of the Association in any other sense than "Harpers' Magazine" is the organ of the firm of Harper Brothers, or the "Atlantic Monthly" of its owners. The first and chief aim is to render it a *good* magazine—one which the intelligent subscribers will enjoy—a quarterly which will so popularize art and literature as to make them a delight as well as a benefit to all. This number is offered in evidence of the character claimed for it—fifty-six royal quarto pages (equivalent to over twice that number of ordinary octavo pages) being given up to matter and illustrations of

which any magazine might be proud. The Association uses *added* pages for its own purposes. It is the purpose of the Directory to render the ART JOURNAL a desirable periodical, and to this end they will avail themselves of the labors of the best authors, designers, and engravers, in the country, to add worth, interest, and beauty, to each issue. Each subscriber will receive a complete volume, the numbers of which will be published in March, June, September, and December of each year.

The list of premiums to be given to subscribers, also gratis, comprises, as will be seen, by reference to the following pages, a most valuable and interesting collection of paintings, sculptures, medallions, etc., etc. The *original painting* of the celebrated "Village Blacksmith," costing over three thousand dollars, is one of several hundred works catalogued! The collection is by far the best yet offered, as will be inferred by a glance at the works offered, many of them being just from the hands of our most eminent and popular artists.

In view of the fact that the engraving of "Shakspeare and His Friends" was to have been sold, by its original proprietors, for four times the sum at which it is now offered; in view of the gratuities conferred upon each subscriber, in addition to the engraving, there is good reason, upon the part of the uninitiated public, for wonder, if not of downright incredulity. The character of the Association, however, is assurance enough of the integrity of the offers, whose extraordinary liberality is readily explained by the laws of "the unities." Thus, many little sums make a great sum, and with a great sum it is possible to accomplish wonders; giving to the many benefits which could never, under any other circumstances, accrue to their little means. This is the secret of the cause and effect which the "Cosmopolitan Art Association" illustrates by its labors performed—the key to its success; and when there actually is offered nine dollars' worth for three dollars, the reader may rest assured it is feasible, proper, and just.

The Directory are solicitous that all persons, old and young, should become fully acquainted with the character of the offers made, by actual inspection of the engraving and ART JOURNAL. For, if the Association *can* publish such a work of art as it is represented to be, at three dollars, and if the ART JOURNAL *can* be furnished as a gratuity, and if several hundred works of art *can* be given to subscribers as pre-

miums on subscription, it does seem to the Directory that the public and individual interest require *the fact* to be appreciated, and the institution which can honestly offer so much to be encouraged. The earnest wish of the management is that the institution may have just such co-operation and support as it merits—more it asks not; if that support is forthcoming, as no doubt it will be even to the most sanguine hopes of the friends of the Association, then the year will be one of good results, indeed, to all concerned.

RECAPITULATION.—Every subscriber for the current year, the sixth, which ends on the evening of the January 31st, 1860, at six o'clock precisely (*up to which time subscriptions will be received*), on the following terms, viz.:

Every subscriber of three dollars will receive:

1st. *A perfect copy of the magnificent steel engraving, "Shakspeare and His Friends."*

2d. *One copy of the COSMOPOLITAN ART JOURNAL, quarterly, for one year (1860).*

3d. *A season admission, two months, to the celebrated Dusseldorf Gallery of New-York.*

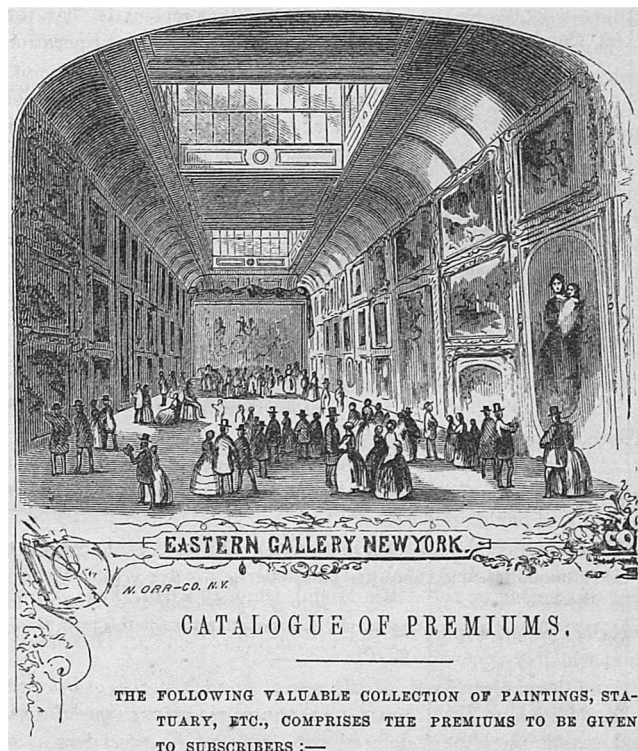
While several hundred works of art embracing paintings, sculptures, medallions, etc., etc., will be given to subscribers as a premium gratuity.

To such of our new subscribers as wish the back engravings, viz.: "Village Blacksmith" "Saturday Night," or "Manifest Destiny," very fine impressions will be furnished upon the following liberal and available terms:

The payment of *five dollars* will entitle the subscriber to one copy of "Shakspeare and His Friends," one copy of "The Village Blacksmith," one copy of the COSMOPOLITAN ART JOURNAL, one year, and *two* certificates of membership.

The payment of *seven dollars* will entitle the subscriber to one copy of "Shakspeare and His Friends," one copy of "The Village Blacksmith," one copy of "Saturday Night," one copy of the COSMOPOLITAN ART JOURNAL, one year, and *three* certificates of membership.

The payment of *nine dollars* will entitle the subscriber to one copy of "Shakspeare and his Friends," one copy of "The Village Blacksmith," one copy of "Saturday Night," one copy of "Manifest Destiny," one copy of the COSMOPOLITAN ART JOURNAL, one year, and *four* certificates of membership.



1. "This Little Pig went to Market," 20 x 24.

Lily M. Spencer.

We have here Mrs. Spencer in her best mood. A mother has her little one of two years in her lap, telling the story of "Little Pig" on its toes. The expression is very happy; the story is read at a glance. The detail is worked in with wondrous ease and beauty. Mrs. Spencer elaborates, but never crowds her canvas. In this fine work all her best characteristics appear. It will challenge remark, and elicit general admiration. The Association engraves this for the December *Art Journal*.

2. Home-side View of War, 9 x 13 *A. F. Bellows.*

An extended view through a valley. In the distance arises the smoke of battle; upon a bluff stands a group of villagers watching the progress of the engagement—old men, women, and children, driven from their homes. It is a work of feeling.

3. Deer and Fawn, 8 x 10. *A. F. Tait.*

Mr. Tait unquestionably stands at the head of American painters of wild animals, hunting pieces, bird compositions, etc. There is a power in his brush for reproducing the very texture of flesh, and feathers, and hair, which seems marvellous. It is observable in his smallest as well as largest compositions. This little piece—a deer standing over the fawn reclining on the grass—is rendered so "true to nature" as to make us feel its beauty and touching expression.

4. New-Hampshire Scenery, 8 x 10. *D. Huntington.*

Huntington's pictures are all gems, and are hard to be obtained. This is one of his sweetest cabinet works, in his best style.

5. A Connecticut Winter Scene, 18 x 24. *G. H. Durrie.*

An old house on the right, with old fashioned well-sweep, cow-shed, etc. Boy chopping wood; farmer with load of wood in the road; frozen pond just beyond; woods, farm-house and mountains in the distance.

6. The Village Blacksmith, 48 x 60. *J. F. Herring.*

This renowned work has now taken its place among the masterpieces of art. It has been extensively exhibited in England and America, and everywhere has excited the admiration of all classes—for its excellencies appeal to all tastes. It is one of the ablest of the great painter's many compositions, and has served to confirm his claim as one of the greatest of living animal painters. This noble picture passed into the sole possession of the "Cosmopolitan Art Association" in the summer of 1858, at which time the purchase was made, together with the superb engraving of it, on steel, by the late lamented J. S. Patterson. This engraving was the presentation plate to subscribers to the Association for the fifth year—1858-59, and its extensive circulation has served to advise the people generally of the character of the original work itself, now to be given to the subscribers of this, the sixth year, as one of the premiums. Its value is over three thousand dollars. May it pass into worthy hands!

7. Chacorna Peak, 7 x 12. *J. F. Cropsey, 1852.*

The eminent reputation of this painter renders his works very scarce and very highly prized. This is one of his most charming small pieces.

8. The Flowery Dell, 8 x 10 *James Hart.*

Exquisitely suggestive of some fairy spot, where lovers love to linger—where the birds and flowers live charmed lives.

9. Andrew Aguecheek and Maria, 12 x 14. *G. H. Hall.*

Mr. Hall is one of our best illustrators of character. This is worthy of the character of "Twelfth Night."

10. Childhood's Sports, 10 x 12. *Lily M. Spencer.*

A child leaning on a grassy bank, with a full-grown dandelion in his hand, ready to "blow" it, to know the hour of the day. It is freshly colored, and really delightful in its delineation of childish delight and seriousness combined.

11. Little Valley Falls, Virginia, 14 x 17. *W. L. Sonntag.*

There are some peculiar effects of color and light and shade in this canvas. The artist is one who is not afraid of a strong palette, and is almost uniformly successful in producing striking work.

12. Tropical Scenery, 5 x 7. *C. C. Griswold.*

The richness of the tropic green makes this little work one of strong color. It is a charming picture.

13. Autumn Sketch (Oval), 6 x 8. *C. P. Cranch.*

Mr. Cranch is a favorite artist and poet. This little picture is one of his happy conceptions.

14. Lake Champlain, near Burlington, 8 x 11. *Talbot.*

With Adirondac Mountains.

15. Repose after the Day's Work, 8 x 10. *Oertel.*

The oxen lying upon the grass, under a tree, reposing after the day's plowing. The "gear" lies near, and the plow-boy, with whip in hand, and pants all too short for his limbs, stands leaning against the bars, as if he, too, were glad that the time for rest had come.

16. Winter Scene, 14 x 20. *E. D. Lewis.*

Snow and bare trees, and rifted sky, make up an acceptable picture.

17. Thunder Storm, 9 x 18. *Williamson.*

The artist has given us a storm scene amid the Shondaken Hills. It is a striking canvas.

18. View on Coast of England, 12 x 14. *W. L. Sonntag.*

Wreckers and beacon-light, and huge rocks of the coast, and tossing waters, and riven skies, conspire to make up a very marvellous and attractive picture.

19. Young Grouse, 8 x 10. *A. F. Tait.*

A bevy of young grouse "enjoying themselves generally." The expression which the artist throws into these bird groups shows how intimately he has studied wood life and habits.

20. Landscape, 9 x 13.....*A. F. Bellows.*
A view on the Androscoggin, painted with a fine appreciation of the spirit of the scene. This artist's pictures are highly prized.
21. Evening in the Mountains, 8 x 10.....*Knapp.*
Sun setting over the mountains, trees, rocks, etc., in foreground.
22. The Patriarch, 8 x 10.....*Thom.*
The artist may be proud of his success in his head delineation. This embodiment of one of the Hebrew fathers is very admirable.
23. Western Settlement, by Moonlight, 10 x 18..*W. L. Sonntag.*
Any person who has been "out West" in winter, will appreciate this painting. It is clear, cold, and calm as an Arctic night.
24. Scene on Housatonic River, Mass., 9 x 12.....*Knapp.*
Study from nature.
25. Winter Scene in New Hampshire, 11 x 13..*G. H. Durrie.*
Farm-house in middle distance; boys skating on a frozen pond.
26. Old Pointer's Prize, 8 x 10.....*Biernback.*
A capital head of a pointer, eyeing the dead grouse which he has come upon.
27. Long Island Sound, 8 x 11.....*Talbot.*
View near Norwalk, Conn.
28. The Battery, New-York, 7 x 10.....*Beaulieu.*
29. A Creek in Essex County, 7 x 10.....*Same.*
30. A Hunting Party, 16 x 21.....*Harting.*
This is one of the artist's best pictures. It is full of warm coloring and life.
31. The Old Saw-Mill (Pastel), 10 x 14.....*Brewerton.*
Such an "old settler" as one meets with but rarely in these days of steam mills.
32. Coast Scene, 14 x 20.....*Copestick.*
A scene on the Irish coast. There is real power in this work. The water, sky, and mist, are exquisitely interpreted.
33. The Mountain Pass, 10 x 12.....*Carpenter.*
A scene in the Tyrolean Alps.
34. Old Growler, 7 x 9.....*Biernback.*
The old dog coming from the rice swamp with a duck in his mouth. It is a capital bit of delineation.
35. Castle Ruins by Moonlight, 9 x 12.....*Harting.*
The lonely castle, in ruins on the hill, makes a pleasing ensemble.
36. View on the Delaware, 36 x 49.....*G. Guemewald.*
This scene is in Pike county, Pennsylvania—a region of fine and impressive landscapes. The artist has made a good study of one of the best points.
37. English Landscape, 26 x 45.....*Wilson.*
This picture is characterized by clear coloring and good expression. It will please.
38. A Glimpse of the Catskills, 8 x 10.....*Knapp.*
Catskill mountain in the distance; trees on a hill side, and rocky stream in the foreground.
39. Lighter clewing up, 14 x 20.....*Beaulieu.*
- 40 to 56. The Turner Gallery. Plates.
57. Scene on the Pemigewasset River, N. H., 8 x 10.....*Knapp.*
Franconia Mountains in distance.
58. Cliff near Rockaway, 7 x 14.....*W. L. Sonntag.*
This fine marine and landscape view will not fail to please. It is one of the best sketches of the spot we have ever seen.
59. Coming In, 8 x 10.....*Biernback.*
A setter dog coming in with his game.
60. Winter, 8 x 13.....*G. H. Durrie.*
A comfortable looking farm-house, with barn and out-houses. In the foreground are rocks, covered with snow; a countryman, with horse and sleigh.
61. Scene on Bronx River, near Tuckahoe, 7 x 10..*Beaulieu.*
Sunshine and Shadow.
62. Our Pet, 8 x 10.....*Thom.*
Many a beauty will recognise her St. Charles poodle in this portrait of a dog.
63. The Glen, 8 x 10.....*Knapp.*
A quiet spot, shaded with trees, through which is seen a distant mountain; in the foreground, a stream of transparent water; rocks, weeds, etc.
64. Arctic Regions (Pastel), 8 x 12.....*G. B. Brewerton.*
65. Spring on the Little Miami, Ohio, 10 x 18..*W. L. Sonntag.*
Nature rarely has a happier interpretation than in this truly exquisite work.
66. Laid Out, 7 x 9.....*Biernback.*
A dead hare.
67. Our Pet, 6 x 9.....*De Vos.*
Lap dog, at his ease in the boudoir.
68. Bronx River, 20 x 30.....*Beaulieu.*
Swamp willows; distant woods.
69. Road Scene near Tucahoe, 7 x 10.....*Same.*
70. View in Stockbridge, Massachusetts, 8 x 10.....*Knapp.*
71. Iowa Scenery, 9 x 12.....*Harting.*
A warm, genial landscape, well treated in its perspective.
72. View on the Juniata, Penn., 8 x 11.....*Talbot.*
73. Waiting for a Bite, 9 x 12.....*Thom.*
Who has not been a fishing? Here we have one of the experiences of brook angling, which makes us sigh, "Oh! would I were a boy again."
74. Evening, 12 x 18.....*Wilson.*
A view near Hudson City, N. J., at late twilight. A familiar picture.
75. The Fright, 7 x 9.....*Biernback.*
An intruder in a wheat-field alarmed at a mock man.
76. The Wreck (Marine View), 32 x 42.....*Unknown.*
This large canvas daguerreotypes a storm scene: vessel wrecked on the rocks, boat of relief putting out, &c.
77. Monument Mountain, 8 x 10.....*Knapp.*
Mountain in the distance; trees, rocks, and figures in the foreground.
78. Scene on the Coast of Normandy, 7 x 10.....
- 79 to 94. Thorwalsden's Night and Morning.



MATERNAL AFFECTION.

95. Maternal Affection. Group, in marble.....*Rocchi.*

This fine work, by the well-known sculptor, Rocchi, is in Carrara marble, reduced size. It is wrought with much care and expression, and will not fail to excite the most agreeable remark. It adds much to the interest of this year's collection.

96. Frost Pencillings, 48 x 60.....*A. F. Bellows.*

This superb work has everywhere excited enthusiasm. It has been exhibited largely, and has served to enhance the artist's popularity. It is the full life-size figure of a female, who stands in the bay-window tracing with her finger, in the frost upon the

pane, the name "William." Her exquisitely expressive face tells the whole story. All is painted with great labor and truthfulness. The draperies are particularly rich. It is hard to conceive anything better calculated to please than this work by one of our most popular artists.

97. Stony Pond, 8 x 11.....*Knapp.*

A charming bit of canvas. It has real grace of composition and color.

98. Falstaff, 10 x 14.....*J. C. Thom.*

Certainly a representative face of the old "butt of sack."

99. Snipe Hunting, 8 x 10.....*Biernback.*

A setter returning with a snipe in his mouth.

100. New-York Bay, from Gowanus, 8 x 12.

Williamson.

This little work is one of the artist's best. It is full of "good points."

101. Cattle Piece. Reposing, 20 x 24.....*Harting.*

A charming bit of landscape, with cattle reposing in the foreground.

102. The Truants of the Flock, 8 x 10.....*Oertel.*

Several lambs frisking upon the grass, and enjoying their freedom amazingly. The old ones, in the distance, look upon their runaways reprovingly.

103. Deer Lick, Virginia.....*W. L. Sonntag.*

A clear-toned, strongly painted re-production of a scene familiar only to hunters after these romances of the forest.

104. Scene on the Pemigewasset River, 9 x 12.*Knapp.*

Franconia Mountains in the distance; woods and river in foreground.

105. The Notch in the Franconia Mountains, 9 x 12.

Knapp.

The mountains seen at sunset, looking over a small lake in the foreground.

106. The Hermit, 14 x 18.....*Thom.*

A very strong characterization. The artist paints with a confident hand and a rich palette. This composition is sure to command attention.

107. Coast Scene, Newport, R. I., 8 x 11.....*Talbot.*

108. On the Ramapo River, 4 x 7...*C. C. Griswold.*

An exquisite little cabinet.

109. The Game "Tree'd," 8 x 10.....*Biernback.*

A setter "setting" a snipe.

110. A Small Creek, 7 x 10.....*Beaulieu.*

Lined with foliage, etc.

111. Scene on Bronx River, near Scarsdale, 7 x 10.

Beaulieu.

112. Glade Falls, Virginia, 10 x 12.*W. L. Sonntag.*

A very romantic spot on the Blackwater; trees over shadow the pearly waters like sentinels.

113. View on the Mohawk River, 12 x 18...*Somers.*

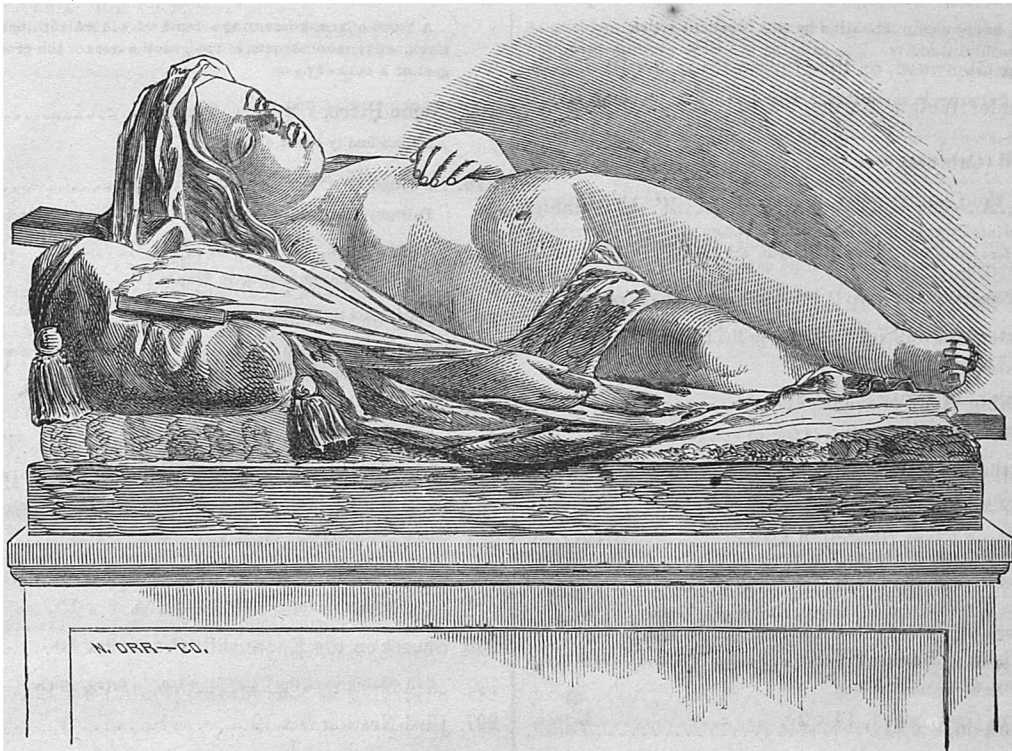
114. Summer Morning on East River, 14 x 20.

Copestick.

A fog, which is felt as well as seen. All is well painted.

- 115 to 131. The Turner Gallery. Plates.

132. The Bashful Model, 8 x 10.....*Lily M. Spencer.*
An artist's child-model. The little beauty is partially nude, and is in an attitude of bashful timidity. The painting is a most exquisite one, well designed to satisfy.
133. Getting under Weigh, Marine, 9 x 12.....*Copestick.*
The artist has here given us a very pleasing marine, reminding us strongly of the early Flanders school.
134. Winter in the Country (Oval), 10 x 12.....*G. H. Durrie.*
A bright winter's day. Red farm-house on the right; road winding through the foreground; children playing in the snow.
135. The Hudson River, below West Point, 20 x 30..*Beaulieu.*
136. Scene on the Hudson, 7 x 10.....*Wilson.*
The Highlands, etc.
137. The Witching Hour of Night, 12 x 16.....*Thom.*
A singular and impressive work, full of feeling and good expression.
138. Kauterskill Creek, 9 x 12.....*Knapp.*
The Catskill Mountains in the distance; trees, etc., reflected in the water in foreground.
139. The Hair-breadth Escape, 7 x 9.....*Biernback.*
A hare making a precipitate retreat from the hounds upon the track.
140. Cheat River, Virginia, 10 x 12.....*W. L. Sonntag.*
Characterized by this artist's usual happy effects. The foreground is very charmingly wrought.
141. A Sketch in Greenwood, 14 x 20.....*Marsh.*
142. Scene in Jones' Woods, New-York, 14 x 20.....*Wilson.*
143. Sunset, 9 x 12.....*Harting.*
An Italian scene, full of the crimson of a sunset peculiar to the land.
144. Little Red Ridinghood (Pastel, oval), 16 x 18...*Unknown.*
A charming characterization of the little myth.
145. View near Orange, N. J., 7 x 10.....*E. T. Beaulieu.*
A study of real excellence.
146. Landscape (on Panel), 7 x 9.....*J. D. Haus.*
A scene at the foot of the Alleghenies.
147. Scene on the Frontier (Pastel), 8 x 12.....*Brewerton.*
148. The Mountaineer's Daughter, 8 x 10.....*Thom.*
A face of purity, fine in its repose, and warmly painted.
149. Road Scene, 9 x 12.....*Knapp.*
A sketch from nature in the Catskills.
150. Scene in France, 7 x 10.....*Le Grand.*
151. Composition, 7 x 10.....*Same.*
Water fall, rocks, etc.
152. View near Orange, Essex Co., N. J., 7 x 10.....*Beaulieu.*
153. Alum Rocks, Ohio.....*W. L. Sonntag.*
A wild spot, forcibly rendered. It is very true to the scene.
154. New-York Bay, 7 x 10.....*Wilson.*
New Brighton in the distance.
155. Scene on the Delaware River, 8 x 10.....*Knapp.*
River, trees, rocks, etc., in foreground; sun setting behind the trees.
- 156 to 175. The Webster and Clay Medals.
176. Old Duck and her Young, 8 x 10.....*A. F. Tait.*
A brood of young hovering around the old matron duck, which demurely watches over their sports, in the glassy waters of the brook. It is a perfect gem of a cabinet piece.
177. A Study from Nature, 9 x 12.....*Knapp.*
Mountains, trees, etc.
178. So Cold, 9 x 12.....*Harting.*
Two boys, on an ice-pond, show the effects of "the weather."
179. On the Saone, France, 10 x 12.....*W. L. Sonntag.*
Night scene, with moon rising behind trees, and rustic bridge in foreground. All make up a very charming picture.
180. Scene on Woodbury Creek, Orange Co., N. Y., 7 x 10
181. New Rochelle Shore, 7 x 10.....*Wilson.*
Long Island in the distance.
182. Winter Landscape, 7 x 10.....*G. H. Durrie.*
A wild woods scene; men chopping wood in the foreground.
183. A Good Shot, 7 x 9.....*Biernback.*
A hunter emerging from the grass, to get a "crack" at a fat duck.
184. Old Greybeard (Panel), 5 x 7.....*J. C. Thom.*
A strong characterization.
185. Surveying in New Mexico (Pastel), 8 x 12.....*Brewster.*
A landscape of rocks, with surveying party, &c.
186. Light-house and Coast Scene, 14 x 20.....*Copestick.*
One of this artist's characteristic marines.
187. Study of Trees in the Catskills, 9 x 12.....*Knapp.*
Sun setting in the woods; rocky stream in the foreground.
188. Sunset on the Saco River, Me., 8 x 11.....*Talbot.*
189. Boyhood (Pastel, oval), 19 x 16.....*Unknown.*
A fine face of a fine boy.
190. Under Weigh. A Marine, 9 x 12.....*Harting.*
A fancy shallop, putting to-sea with a strong breeze.
191. A Dam on Bronx River, 14 x 20.....
192. The Old Mill Ruins, 7 x 10.....
193. Scene on the Tyrone, 9 x 11.....*Colome.*
A background of strong shadows brings into relief a good foreground of water, rocks, and trees.
194. Fancy Sketch (Panel), 7 x 9.....*Thom.*
A portrait, in sketch.
195. Scene on the Saco River, 9 x 12.....*Knapp.*
Chocorua Peak in the distance, river and woods in the middle distance; rocks, figures, etc., in the foreground
196. Reconnoitring, 7 x 9.....*Biernback.*
A fox creeping slyly up to get at a fawn.
197. Road Scene near Fort Hamilton, 7 x 10.....*Willis.*
198. Scene on the Bay of New-York, 7 x 10.....*Marsh.*
199. Country Scene, Orange County, N. Y., 7 x 10.....*Same.*
- 200 to 210. Thorwaldsen's Seasons.



REPOSE OF INNOCENCE.

211. *Repose of Innocence.* Statue, in marble *Franceschi.*

A child stretched at full length upon its couch, in the depth of sleep. The expression is one of pure, sweet rest. The easy disposal of the whole figure is very admirable, and the face one of much beauty. The cross beneath its head is typical of the Christ who watches over little children. The work is two thirds life size, done in pure Carrara marble.

212. *The Haunted Lake,* 8 x 11..... *William Hart.*

This popular artist throws great feeling into his work. This picture has the air and presence of a haunted place about it—trees, and water still as death, and a background of dimness and mystery.

213. *The Veiled Beauty,* 12 x 16..... *Lily M. Spencer.*

We have here a work of grace. A beauty of eighteen has her head and face covered with a rich veil, so transparent, however, as not to hide a charm. The expression is one of a coquette conscious of her power. It is a very delightful boudoir companion.

214. *A Roundhead,* 10 x 12..... *Thom*

One of Cromwell's sturdy retainers. A capital piece of color and expression.

215. *New-England Winter,* 7 x 11..... *G. H. Durrie.*

A road through the woods. In the distance are mountains and valley. In the foreground a farmer is returning home with a sled load of wood.

216. *Clearing off Storm in the Mountains,* 6 x 6 (Oval),
..... *R. W. Hubbard.*

A somewhat singular, but truthful sketch of the clearing away of a mountain storm.

217. *Dolly, the Dairy Maid,* 7 x 10..... *A. F. Bellows.*

The milk-maid coming over the brow of the hill, pail on her head, while the just rising sun lights the upper part of her figure. The waning moon and the mist show the early hour. The maiden is a sweet characterization, and the landscape is charmingly done.

218. *Autumn,* 8 x 10..... *Knapp.*

A quiet stream, with wooded banks; mountain in the distance; the trees clothed in the rich golden hues of autumn, and reflected in the waters.

219. *Young Quail,* 8 x 10..... *A. F. Tait.*

Nothing can be more charming than the "at home" air of this sweet picture. The *baby* quails are painted inimitably well. No other living artist in this country can paint such down as cover their little bodies.

220. *Sunset in New-Hampshire,* 9 x 12..... *Knapp.*

White Mountains in the distance, seen across a meadow, through which runs a river; trees and water in the foreground.

221. *Youthful Sports.* 16 x 22..... *W. E. Winner, of Phila.*

This is a most charming picture—good drawing, good coloring, and happy expression. The little children are such.

222. *The Highlands,* 8 x 11..... *Talbot*

Hudson River; view from West Point.

223. *View near Bethlehem, Penn.,* 10 x 20..... *Boutelle.*

Boutelle is one of our favorite artists. This is a fine water scene, with landscape in background.

224. *Low Gap, Virginia,* 10 x 12..... *W. L. Sonntag.*

Virginia is overrunning with fine views, and Mr. Sonntag has not been slow to avail himself of them. This canvas is instinctive with feeling, and striking in its coloring.

225. *So Sleepy! (Oval),* 26 x 32..... *Greuze.*

This will charm every beholder. It is a sweet little maiden asleep over her knitting-work. It is painted with real grace, and is colored with a warm and fresh palette.

226. *Elysian Fields,* 7 x 10..... *Beaulieu*

With foliage, rocks, cattle.

- 227 to 246 Turner Gallery. Plates.

247. "Ancient Pistol" (Oval), 11 x 11.....*G. H. Hall.*
Extremely happy characterization by this excellent artist.
248. View near Glenwood, on the Hudson River, 9 x 12. *Knapp.*
River and Palisades in the distance, seen through a grove on the hill side.
249. The Guard (Cabinet), 8 x 10.....*Thom.*
250. Morning. A Scene in Ohio, 8 x 10.....*W. L. Sonntag.*
The landscapes of this artist are unmistakable; their purity of tone challenges admiration. This is a sketch from nature.
251. A Winter Sketch, 10 x 12.....*G. H. Durrie.*
A woodland scene, with hunter and dog in the foreground. In the distance a frozen pond, with mountains.
252. Bronx River, 14 x 20.....
The willowy bank.
253. Scene on the Blue Ridge, 8 x 10.....*C. C. Griswold.*
A very pleasing bit of landscape.
254. The Arkansas River (Pastel), 8 x 12.....*Brewerton.*
255. The Cascade, 8 x 10.....*Knapp.*
A small stream from a mountain side, falling over rocks.
256. Off the Fishing Banks, 9 x 12.....*Harting.*
A familiar Newfoundland sketch.
257. On the Hudson, 8 x 11.....*Talbot.*
View at Dobb's Ferry; cultivated lands, etc.
258. Scene on the Hudson, near Windsor, 7 x 10.....
259. View on New-York Bay, 7 x 10.....
260. The Alarm, 7 x 9.....*Biernback.*
A covey of ducks started from the marsh. It is a good game scene.
261. Spanish Cavalier (Cabinet), 8 x 10.....*Thom.*
262. Scene on the Housatonic River, 8 x 10.....*Knapp.*
Monument Mountain in distance, water, rocks, trees, &c., in foreground.
263. View in Ohio, 12 x 18.....*Wilson.*
A very pleasing work, and the detail is worked in with no little care.
264. Landscape, 21 x 28.....*Muller, of Munich.*
A picture of less finish than vigor in execution. The artist is one of good name in Prussia.
265. The Meadow Brook, 8 x 10.....*Knapp.*
A small stream running beneath shady trees, mountains and meadow in the distance.
266. Hasti and Alpine Valley, 12 x 18, 1858..*James H. LeFebvre.*
There is an atmosphere and perspective here which bring out this superb landscape well.
267. The Mountain Lake, 8 x 10.....*Knapp.*
A small lake enclosed by mountains, woods, etc., which are reflected in its quiet waters.
268. View on the Delaware, 20 x 30.....
269. Squally Weather—Marine View, 20 x 30.....*Beaulieu.*
270. Scene in the Highlands of Scotland, 20 x 30.....
- 271 to 287. Thorwaldsen's Night and Morning.
288. Farm-Life in Winter, 8 x 13.....*G. H. Durrie.*
A Yankee farm-house in the depth of winter, with barn, cow-shed, haystack, etc.; men chopping wood at the door. Altogether a comfortable spot on a cold day.
289. Game Piece, 7 x 9.....*Biernback*
Rabbit finally "laid out."
290. A Meadow Scene, 20 x 30.....
Foliage, hills, etc.
291. Composition, 7 x 10.. ..*Le Grand.*
Remembrance of a scene in France.
292. Scene on the Cuyahoga River, O., 8 x 10.....*Knapp.*
Sun setting behind a grove of beach trees, which are reflected in the quiet water; meadow; hills, etc., in distance.
293. View on the Susquehanna, 12 x 18.. ..*Wilson.*
This charming scene is near Owego, N. Y.
294. Italy—Ruins in, 10 x 12.....*W. L. Sonntag.*
None but a true artist could have wrought this charming scene in the land old in story and classic in glory.
295. Winter Scene. Short Hill, N. J., 12 x 18.....*Green.*
A cold picture; full of good accessories.
296. Sunset on the Kauterskill Creek, 8 x 10.....*Knapp.*
Sun setting over the Catskill, water in foreground.
297. Bird-Nesting, 9 x 12.....*Harting.*
298. On the Alert, 7 x 9.....*Biernback.*
A reynard wide awake for his supper.
299. Cattle Piece (Panel), 9 x 12.....*Benson.*
A cow lying down at her food. It is a well painted work.
300. Scene on the Upper Mississippi (Pastel), 8 x 12.*Brewerton.*
A Western landscape, of clear delineation.
301. Barnaby Rudge (Cabinet), 8 x 10.....*Thom.*
302. Scene on the Delaware River, 9 x 12.....*Knapp.*
Sun setting over the hills, river winding through the wood in middle distance, rocks, etc., in foreground.
303. A Creek near New Rochelle, 7 x 10.....
304. Scene on the Hudson, east bank, 7 x 10.....
305. A False Alarm, 7 x 9.....*Biernback.*
A hare running from a scarecrow.
306. A View in Greenwood, 14 x 20.....
Water and foliage.
307. The Old Ruin. Winter Scene, 9 x 12.....*Harting.*
Winter is forcibly impressed on this little canvas.
308. Scene on the Esopus Creek, 8 x 10.....*Knapp.*
Catskill Mountains in the distance; shallow water, rocks, trees, etc., in foreground.
309. A Scene near Paris, 7 x 10.....
310. Scene from the Schumauk Mountains, 14 x 20...
311. Coney Island, 14 x 20.....
312. Road Scene in the Katerskill Cove, 9 x 12.....*Knapp.*
- 313 to 332. The Clay and Webster Medals.



THE TRUANT

333. The Truant. Statue, in marble.....*Andrea*.

A very charming work, by Andrea; one of his last. The boy has wandered away in to the wood, until, overcome by weariness, he sits down on the base of a tree to sleep. The characterization of repose and tired nature is truly good. The statue is reduced from life size, in pure Carrara marble.

334. The Wild-wood Spring, 8 x 10.....*James Hart*.

A bit of painted poetry. The Wild-wood Spring bubbles up at the foot of the old oak, and wanders away into the grass, in a pure rill. The lily leaves upon the surface mark it as a place of quiet and sweetness.

335. View on the Juniata, 22 x 27.....*Boutelle*.

A river favored with "artistic" visits. This is a sketch full of good points, though rather darkly colored.

336. View in Hampshire, 16 x 18.....*E. D. Lewis*.

A sketch of the landscape in the picturesque county of Hampshire, England.

337. King Lear, 12 x 16.....*Lily M. Spencer*.

The hand of the excellent artist is strongly visible in this work. It is a very fine impersonation of the discrowned and crazy old monarch, with his wreath of weeds and flowers on his head for a crown. The passage of the poet represented is in Scene VI. of Act IV., "Ay, every inch a king."

338. Scene in the White Mountains, N. H., 8 x 11.

Talbot.

339. Stony Run, Virginia, 24 x 36.

Col. Jno. R. Johnston.

A painting by this popular artist, from one of his last summer sketches. It has a fine Indian summer air about it, which spirits a man away to the hills and woods.

340. Farm-Yard in Winter, 7 x 12...*G. H. Durrie*.

With barn, sheds, cattle feeding, chickens, etc.

341. Hill-side and Valley, 7 x 10.....*Unknown*.

Distant woods and hill.

342. A Meadow on Bronx River, 14 x 20..

With clumps of trees, etc.

343. Bachelor Comforts. 14 x 18.

W. Cogswell, St. Louis.

A bachelor at his lunch. The "creature comforts" before him show him to be "at home." It is a well painted piece.

344. Scene in the Adirondac Mountains, 8 x 10.

Knapp.

A mountain range in the distance; in the middle distance, a meadow with cattle; a river, rocks, etc., in the foreground.

345. Dry Run, Maryland, 8 x 10....*W. L. Sonntag*.

This is a very happy little picture of a picturesque spot.

346. After Suckers, 8 x 10.....*Thom*.

A negro wading up stream, with net in hand, catching "suckers." It is a good thing.

347. View near Livingston, N. J., 12 x 18...*Wilson*.

A picture of a pleasant spot, toned down, but marked with feeling.

348. The Family Circle, 7 x 9.....*Biernback*.

Rabbits at rest in the grass. The mother is a model of dignity.

349. The Passaic River, 8 x 11.....*Talbot*.

A view near Paterson, N. J.

350. Brook Scene in New-Hampshire, 9 x 12.

Knapp.

A small stream of transparent water, with fine trees on its banks.

351. Getting Ice, 18 x 24.....*G. H. Durrie*.

A winter scene. A party getting ice for summer use.

352. Coast of North Carolina, 14 x 20...*A. Copestick*

A wreck on the beach, and stretch of waters beyond.

353 to 373. Thorwalsden's Night and Morning.

374. Sunfish Creek, Maryland, 8 x 10..... *W. L. Sonntag.*
Autumn hues make this little work a very attractive one. The artist is a close student of nature, as his work shows.
375. Landscape—The Old Mill, 6 x 10..... *C. C. Griswold.*
A view near Shokan, Ulster county, N. Y.
376. The Woodland Path, 8 x 10..... *Knapp.*
A path leads into a wood, over a small hill, which glows with the rays of the setting sun; figures, etc., in foreground.
377. Scene near West Point, 7 x 10.....
378. Winter Sunset, 10 x 12..... *G. H. Durrie.*
A farm-house on the bank of a frozen stream; horse and sleigh passing over a bridge; boys on the ice. The whole scene glowing with the warm light of the setting sun.
379. The Magician (Oval), 8 x 10..... *Thom.*
A sketchy but strongly characterized face.
380. Sketch at Jones' Woods, near New-York, 20 x 30.
381. Recollections of Pennsylvania Scenery, 20 x 30..
382. A Stony Brook, 8 x 10..... *Knapp.*
A small mountain stream of transparent water; mountain in the distance.
383. Returning from Market, 9 x 12..... *Harting.*
A Swiss view.
384. Crossing the Stream, 17 x 23..... *After Wilson.*
An excellent copy of the fine original.
385. The Scarecrow, 7 x 9..... *Biernback.*
A hare started from his feast on grain by a scarecrow.
386. From Rogers' Memory, 5 x 10..... *Thom.*
A bright, striking picture of evening time.
387. A Lake among the Hills..... *Knapp.*
A small lake is seen through the trees, in which are reflected the hills and woods.
388. View on the Mohawk, 12 x 18..... *Ellis.*
Sight seers will recognize an old familiar face in the picture.
389. The Midnight Burial, 9 x 12..... *Harting.*
The artist has here daguerreotyped the burial of one of the secret "Orders of the Seven." It is a marked characterization.
390. The Valley of the Pemigewasset, 8 x 10..... *Knapp.*
A small stream in the foreground, on the edge of a wood; the river winding through the valley; mountain in the distance, etc.
391. View near Bergen, N. J., 12 x 18..... *Somers.*
A fresh, clearly-toned picture.
392. View of the Port of Algeria, 14 x 26..... *Sequello.*
This work will challenge remark. Its coloring is very clear, and if warm, it must be borne in mind that it is Algiers the artist is daguerreotyping.
393. Winnepiseogee Lake, 8 x 10..... *Knapp.*
In the middle distance a small wood, over which is seen the lake and mountains in the distance.
394. Marine View on the Bay of New-York, 20 x 30..
395. Mount St. Michael, in Normandy, 20 x 30.....
396. A Meadow View, 8 x 10..... *Knapp.*
Cattle grazing; hills, etc., in the distance; trees, water, etc., in the foreground.
- 397 to 411. Thorwalsden's Seasons.
412. Kate and Kitty (Oval), 26 x 32..... *Greuze.*
Nothing can be more delightful in expression than this work. A girl of winning eye is winding yarn on the ball, while pussy, ever ready for a frolic, is pulling at the yarn. It is a work which will set the fireside astir with delight. The artist is very admirable in these characterizations of light humor.
413. Sunset in the Berkshire Hills, 8 x 10..... *Knapp.*
Hills and mountains in the distance; Housatonic River; trees, etc., in the foreground.
414. Marine Scene, 14 x 20.....
A lighter, etc.
415. Winter Scene. Getting Wood, 8 x 13..... *G. H. Durrie.*
A farmer is loading his ox-sled in the foreground; on the left are thick woods, covered with snow; farm-house is seen in the distance.
416. The Palisades, Hudson River, 7 x 10..... *Le Grand.*
417. River Scenery, Rockland Lake, 7 x 10.....
418. View on the Hudson, above Peekskill, 7 x 10....
419. Scene on Lake George, 8 x 10..... *Knapp.*
Distant mountains, reflected in the calm waters; trees, etc., in the foreground.
420. Dead Game, 7 x 9..... *Biernback.*
A hare sleeping his last sleep, the shot-gun having closed his career.
421. View in the Cumberland Mountains, Va., 8 x 11.... *Talbot.*
422. The American Eagle..... *Thom.*
An allegorical composition, representing the bird of our nationality guarding the spirit of Washington. Engraved on steel, in June *Art Journal*.
Additional premiums will be added to the Catalogue, should the number of members warrant such increase.

THE TURNER GALLERY. Comprising seven magnificent line steel engravings of some of the wonderful paintings of J. M. W. Turner—all preceded by a choice portrait on steel, by W. Holl, of Turner, taken from the picture in the National Gallery, London. Turner's works are among the wonders of modern art—miracles of conception and execution—and the effort to reproduce them, on steel, for the gratification of the admirers of the truly beautiful, will meet with a hearty response. The portfolio comprises those thus far produced, viz.:—1st. Portrait of Turner. 2d. Calais Pier. 3d. Bacchus and Ariadne. Figures and Landscape. 4th. Dido building Carthage. 5th. Peace. Burial of Wilkes at Sea, in the Night. 6th. The Shipwreck. Storm Scene. 7th. Phryne Going to the Baths as Venus.

THE CLAY AND WEBSTER MEDALLIO-MEDALS. In pairs.

We take pleasure in being able to add to our list the testimonial medals of the "great dead," which were issued for private circulation only. The dies for these fine tributes were gotten up at an expense exceeding twelve hundred dollars each, and the medals were forced from hot metal, under a pressure of over six hundred tons—this enormous power being applied from twenty-five to sixty times, until the requisite delicacy and clearness were obtained. On the obverse of each is the clear cut face of the immortal original; on the reverse, designs of great beauty, and appropriate inscriptions. The metal used is highly purified copper, chilled into the hardness of steel, and finely polished.

"NIGHT," "MORNING." Thorwalsden's celebrated Basso Relievos; photographed one third size, and elegantly mounted.

These exquisite conceptions of the great Danish sculptor are world-wide in their celebrity. "Night" is represented by the messenger-angel bearing away a child to sleep. An owl, as typical of darkness, floats in the ether. "Morning" is the angel bearing in the child, in whose hand is the torch of day, and joy upon its features.

"SPRING,"
"SUMMER,"
"AUTUMN,"
"WINTER." } Thorwalsden's incomparable Basso-Relievos, photographed and richly mounted, one third size of the large originals. The originals are noted for their rare perfectness of characterization.